

The University of Alberta Department of Music presents:

CONCERT BAND



WENDY J GRASDAHL, CONDUCTOR

Sunday, April 5, 2009 at 2:00 pm
Convocation Hall, Arts Building, University of Alberta



DEPARTMENT OF
MUSIC

UNIVERSITY OF ALBERTA

PROGRAM

Le Régiment de Sambre et Meuse (1879)	Joseph Francois Rauski (1837-1910) arr. JS Seredy, ed. Frederick Fennell
Courtly Airs and Dances (1995) 1. Intrada 2. Basse Dance (France) 3. Pavane (English) 4. Saltarello (Italy) 5. Sarabande (Spain) 6. Allemande (Germany)	Ron Nelson (b. 1929)
Chester (1957)	William Schuman (1910-1992) Taina Lorenz Turner, Guest Conductor
The March from "1941"	John Williams (b. 1932)
Intermission	
Concerto Grosso for Saxophone Quartet and Band 1. Serenity 2. Revelry	Jesse Hay, Alto sax Taylor Rae Foster, Alto sax Stewart Yarworski, Tenor sax Danielle Smith, Baritone sax
Suite on Celtic Folk Songs 1. March 2. Air 3. Reel	Transcribed for band by Tomohiro Tatebe
Twelve Seconds to the Moon	Robert W Smith

Program Notes

Le Régiment de Sambre et Meuse (1879)

This march was previously published under the different and mistaken title, "French National Défilé March"; A. Turlet was erroneously credited as its composer. The evolution of *Le Régiment de Sambre et Meuse*, Jean Robert Planquette's song about soldiers into Joseph François Rauski's march for everybody began with its composition probably in the early 1870's. It took its name and *raison d'être* from verses by contemporary poet, Paul Cézano whose lines glorified men of The Army of the Sambre and Meuse rivers along which invading armies had brought conflict to France. There never was a regiment so named but Cézano's passionate words of patriotism recounted heroic deeds of peasant-citizen-soldiers who *did* exist, fought in the region and saved France by defeating a force of invading European monarchists seeking to overthrow the revolution in 1793. His title would far outlive his verses in Planquette's song and this magnificent march. Planquette (1840-1910) was a favourite composer of light fare with popular audiences in Paris where his song, *Sambre et Meuse* was a cafe success; his operetta *The Chimes of Normandy* had won international acclaim. It seems inevitable with the long tradition of brilliant military music in France from the Court of Louis XIV to the Revolution and beyond, that some enterprising *Chef de Musique* would hear in Planquette's *chanson* its true and ultimate manifestation as a march. And it became one of the great marches of all times and peoples in its adaptation for military band by *Chef* Joseph François Rauski (1837-1910) who performed it for the first time in 1879. All of Planquette's music (and Cézano's title) was enterprisingly incorporated into Rauski's march (properly a *pas redouble*), Planquette's share totaling 65 of the 130 measures (not counting the *da capo*). The work is therefore, a march by Rauski, adapted with the title from the song by Panquette, after the poem by Cézano, all of whom created *Le Régiment de Sambre et Meuse*.

Ron Nelson (b. 1929) a native of Joliet, Illinois, received all of his music degrees from the Eastman School of Music at the University of Rochester. Dr. Nelson studied in France at the *Ecole Normale de Musique* and the *Paris Conservatory* under a Fulbright Grant in 1955. Dr. Nelson joined Brown University faculty in 1956, he served as Chairman of the Music Department from 1963 to 1973, and was named professor emeritus in 1993. He has received numerous major commissions and grants for his compositions. Dr. Nelson became the distinguished winner of the 1993 ABA/OSTWALD, the NBA COMPOSITION CONTEST, and the SUDLER INTERNATIONAL WIND BAND COMPOSITION COMPETITION (The John Philip Sousa Foundation) for his work *Passacaglia (Homage on B-A-C-H)*.

Courtly Airs and Dances (1995) is according to the composer, "a suite of Renaissance Dances characteristic of five European countries during the 1500s. Three of the dances (Basse Dance, Pavane, and Allemande) are meant to emulate the music of Claude Gervaise by drawing on the style of his music as well as the characteristics of other compositions from that period. Social dancing was widespread throughout the Renaissance, both as a social art and in the theater. The *Basse Dance*, from both French and Italian descent, is an elegant, introductory type dance whose title probably referred to the walking or gliding movements of the feet. A stately dance usually in 3/2 meter. The *Pavane* is a 16th Century dance with Italian origins. Named for the region in which it began (Padua), the dance became quite popular and spread throughout Europe. A slow, processional dance, it is usually notated in 4/4 or 4/2 meter. The *Saltarello* (from the Italian verb *saltare* – to jump, skip, leap, spring) is an energetic dance, often in 6/8 meter, with a rolling three-beat feel to each rhythmic unit. The *Sarabande* has its origins in Latin America and was first known as a wild, sexually suggestive dance whose performance was forbidden. By the early 17th Century, the dance had reached Spain and Italy. Usually notated in 3/2 or 3/4 time. The 16th Century dance

version of the *Allemande* is a stately processional dance, usually in a duple meter of moderate tempo, in which version of the *Allemande* is a stately processional dance, usually in a duple meter of moderate tempo, in which couples move side by side.

William Schuman (1910 - 1992) was a native of New York City. His broad musical interests ranged from his own jazz band and the school orchestra, to family evenings singing operettas and musical comedy excerpts. On his own, he wrote some original popular songs. But music definitely took second place to Schuman's all-consuming passion, baseball. Looking back on his youth, he would later claim that baseball was the main focus of his early years. Schuman completed his studies at Malkin Conservatory in New York, Teachers College of Columbia University, and at the Mozarteum Academy in Salzburg, Austria. He became music instructor at Sara Lawrence College and later was appointed president of the Juilliard School of Music. His compositions include 10 symphonies, numerous orchestral and chamber pieces, band works, cantatas, an opera, ballet music, piano pieces, and music for films. He was the first person to win the Pulitzer Prize in composition for his 1943 work *Secular Cantata No. 2*. Although he considered himself a composer first, Schuman championed American music, composers, and performers as an educator and administrator. He died at the age of 81, following hip surgery.

Chester - Overture for Band (1956)

The tune on which this composition is based was born during the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings (1746 - 1800). It was subsequently adopted by the Continental Army and sung around campfires or played by fifers on the march. The music and words expressed the burning desire for freedom which sustained the colonists through the difficult years of the Revolution:

*Let tyrants shake their iron rod,
And Slav'ry clank her galling chains,
We fear them not, We trust in God,
New England's God forever reigns.*

*The Foe comes on with haughty stride
Our Troops advance with martial noise
Their Vetrans flee, before our Youth
And Gen'rals yield to beardless Boys.*

Schuman originally wrote *Chester* as the third movement of the *New England Triptych*. He developed and extended his original orchestral version, making *Chester* into an overture for band. In the first section, Schuman introduces the tune first in the woodwinds and then in the brasses. In the middle section, the melody is given a contemporary twist with mid-twentieth century use of complex rhythms, dissonant harmonies, and contrasting textures within the band. The closing section brings back the hymn-like treatment of the theme and concludes in dramatic fashion with a flourish of percussion and sustained winds.

John Williams (b. 1938) came from a musical family. His father worked in New York playing for the CBS orchestra at the same time John was studying piano, and through his father's connections, he met people in the music business. When the orchestra piano player could not make performances, John was regularly asked to sit in with them. In 1948 he moved with his family to Los Angeles, where he attended UCLA and studied piano and composition. He began his film and television career in earnest working alongside such film composers as the legendary Bernard

Herrmann (*Psycho*, *Taxi Driver*), Alfred Newman (*The Robe*, *How Green Was My Valley*) and Franz Waxman (*Sunset Boulevard*, *A Place in the Sun*). By 1958, his apprenticeship was over, he returned to New York where he not only worked as a jazz pianist in clubs and on recordings but also attended the famed Juilliard School to further his music education. Returning to L.A., he wrote music for television primarily, winning two Emmy's for his efforts. In 1974, Williams paired up for the first time with a young director named Steven Spielberg on a film called *The Sugarland Express*. Bigger things were on the horizon for both of them: *Jaws*, *Close Encounters of the Third Kind*, *Raiders of the Lost Ark*, *Schindler's List*, *E.T.*, *Saving Private Ryan*, *1941*, *The Terminal*, *Catch Me If You Can* and *Munich*. Other work with other directors include *Star Wars*, *Superman*, *Poseidon Adventure*. John Williams has composed for more than eighty movies as well as the themes for the 1984, 1988, and 1996 Olympic Games. With more than 34 Academy Award nominations, Williams has won the Oscar for *Fiddler on the Roof* (1971), *Jaws* (1975), *Star Wars* (1977), *E.T.* (1982), and *Schindler's List* (1993).

March from 1941

Steven Spielberg's hilarious comedy *1941* featured the late actor John Belushi brilliantly portraying a character known as Wild Bill Kelso. Kelso was a crazy, impertinent but lovable Air Force pilot whose antics seemed to require a musical accompaniment that had humor and rhythmic variety. As a result, a zanily patriotic march that upon hearing, we might be moved to tap our feet to an imaginary parade going by, and have fun doing it.

Frank Bencriscutto (1928 – 1997) internationally acclaimed and award-winning composer of instrumental and choral music, held the position of Director of Bands and Professor of Music at the University of Minnesota in Minneapolis for thirty-two years. He earned Bachelor of Music and Master of Music degrees from the University of Wisconsin in Madison and the Doctor of Musical Arts degree from the Eastman School of Music in Rochester, New York. At Eastman, he studied composition with Dr. Howard Hanson and Bernard Rogers and played principal alto saxophone in the famed Eastman Wind Ensemble under Dr. Frederick Fennell. Besides his fame as a composer, Dr. Bencriscutto conducted all over the world, including a 1969 landmark 7-week, 10-city, 27-concert cultural exchange tour in the Soviet Union with his University of Minnesota Wind Orchestra. This cultural exchange was with the Bolshoi Ballet. The tour was so successful that it ended with a presidential command performance in the rose garden of the White House and resulted in Dr. Bencriscutto being invited by Dmitri Shostakovich and the Ministry of Culture to be an honored guest of the Soviet Union the following year at the 1970 International Tchaikovsky Competition. Another highlight occurred in 1980 when he conducted his University of Minnesota Wind Ensemble in a tour of mainland China as the first concert band to perform in the People's Republic of China. Throughout Frank Bencriscutto's career as a conductor/composer, he continued to perform extensively (including Carnegie Hall concerts) as a soprano/alto saxophone and clarinet soloist with such jazz luminaries as Clark Terry, the late pianist Bill Evans (a close friend since their Fifth Army Band years), Urbie Green and many others. For six semesters between 1991 and 1996, he enjoyed the position of Visiting Professor and conductor of the Wind Ensemble at the prestigious Musashino Academia Musicae in Tokyo, Japan.

Concerto Grosso (1980) This work displays elements of the traditional concerto grosso in its use of contrast between the saxophone quartet and the larger band; it also borrows the technique of interweaving the solo with the band from the sonata form. The styles of the two movements are well described by their titles: the quiet, peaceful, warm "Serenity," with its cadenza showcasing the instrument's melodic warmth; and the exuberant "Revelry," featuring rhythmic complexities, technical display, and coloristic interplay between the saxophones and the band.

Tomohiro Tatebe (b. 1957) Born in Niigata, Tatebe graduated from Tokyo's Komazawa University, majoring in Japanese Literature. He studied saxophone with Kazuo Tomioka and composition and arrangement with Naohiro Iwai and Takashi Ueno. Tatebe has produced many original works and arrangements for wind ensemble and chamber winds. His commissions include Ryukoku University, Toyama Prefecture Band Association, the Tokyo Trombone Quartet and Tokyo Trumpet Choir, and the All Japan Band Association/Asahi Shinbun Composition Prize in 1986. Mr. Tatebe is Permanent Conductor of the Itoigawa Wind Orchestra and an Associate Lecturer for the Ryukoku University.

Suite on Celtic Folk Songs (2001) Celtic ancestors, after conquering agrarian cultures in middle Europe, migrated northward to Ireland and other places. The so-called "Celt" culture was a blend of those migrants and indigenous peoples of the northern island. This suite for wind band consists of three Old Irish melodies handed down through generations. The first, "March", is a traditional Irish march with a slow 6/8 beat. Led by a characteristically accented drum, the drone effect of an Uilleann bagpipe rings through for an air of courage. Next is a beautiful and nostalgic "Air" entitled *Yellow Village Gate* in Gaelic, the first language of Ireland. Traditionally, fiddle and Uilleann pipes could play a passionate duet. Here, a solo piccolo presents the image of a simple fife. The last movement, "Reel", is a typical Irish dance of very quick tempo. Maintaining the pace from beginning to end, intensified motion combining duple and 6/8 meter drives through to the coda's bold conclusion.

Robert W. Smith (b. 1958) is one of the most popular and prolific composers of concert band and orchestral literature in America today. He has over 600 publications in print.

Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His Symphony #1 (The Divine Comedy), Symphony #2 (The Odyssey) and Africa: Ceremony, Song and Ritual have received worldwide critical acclaim. His educational compositions such as The Tempest, Encanto, and The Great Locomotive Chase have become standards for developing bands throughout the world. His numerous works for orchestras of all levels are currently some of the most popular repertoire available today. His music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. From professional ensembles such as the United States Navy Band and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting. As a conductor and clinician, Mr. Smith has performed throughout the United States, Canada, Japan, Europe and Australia. He is the principal conductor of the American Symphonic Winds and the American Festival Philharmonic Orchestra, professional recording ensembles based in Washington D.C. Mr. Smith is currently teaching in the Music Industry program at Troy University in Troy, AL. His teaching responsibilities are focused in music composition, production, publishing and business.

"**Twelve Seconds to the Moon**" (1996) is a celebration of man's conquest of the sky and the heavens above. The title is derived from the Wright Brother's first manned flight, which lasted for a mere twelve seconds. This musical journey takes us to the Apollo missions which placed the first man on the moon. The work was commissioned by the Air Force Band of Flight, based at Wright-Patterson AFB in Dayton, Ohio. This fine ensemble premiered the work at the Ohio Music Educators Convention in February of 1996. The band performed under the baton of Captain Kelly Bledsoe, the new Commander of the Air Force Band of Flight.

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Piccolo

Jennifer Kirkaldy

Flute I

Jacquelyn Khey*
Tanya Saunderson*
Caitlin Miller Fewer
Stephanie Wong
Pamela Zilinsky
Shannon Sutherland

Flute II

Olivia Ruschkowski
Kayla Fuller
Dorcus Li
Meagan Homer
Crystal Muller
Kaitlin Simpson
Anna Hui

Oboe

Yummi Currah

Eb Clarinet

Christopher Mann

Clarinet I

Ellie Neufeld*
Carly Loewen*
Jolene Wong
Dylan Bernhard

Clarinet II

Collin Rattray
Danielle Simard
Daniela Pagliusso

Clarinet III

Sarah Thompson
Keltie Hutchison
Micah Cooper
Jennifer Albers
Andrew Merritt

Bass Clarinet

Kirstyn Schmidt
Joanne Gottlieb

ContraBass Clarinet

Nita Sankar

Bassoon

Anno Laarmann

Alto Sax

Danielle Smith*
Lisa Dollansky
Taylor Rae Foster
Stewart Yaworski
Jesse Hay
Angelina Fleck

Tenor Sax

Jennifer Lee
Adam Mauder
Janique Richard
Derek Mak

Baritone Sax

Ian Taylor

Horn

Michael Clark*
Kathleen deCaen
Lauren Baril
Brianna Ehnes

Trumpet

Katie Janhsen*
Matthew Parsons
Patricia Whitebone
Justina Watt
Evan Meyer-Scott
Grant Oblak
Matthew Johnson
Matt Jeffrey
Siobahn Penner
Jackie Meyler
Kalie Anderson

Trombone

Justin Kautz*
Brett Feland*
Kaleen Clark
Shannon Willis
Amanda Leaf
Tom East
Andrew Buys
Christopher Rogers
Nelson Knutson (bass)

Euphonium

Samantha Jeffery
Stephanie Woytkiw

Tuba

Ray Basaraba*
Jordan Brandon
David Bergeron

Percussion

Alyssa Baker*
Trevor Brooke
Ryan Hemphill
Zach Smith*
Patrick Watkins
Savannah Goyette

*Denotes section leaders

Wendy J Grasdahl

Wendy Grasdahl is well known across Canada as a conductor, adjudicator/clinician, teacher, and trumpeter. Her professional experience encompasses teaching at university and college levels, as well as military band work and private teaching.

As an officer in the Canadian Naval Reserve, Wendy conducted military bands in Alberta, B.C., and Ontario. She is in demand as a clinician and guest conductor for school programs, as well as summer music programs, including 12 years at the International Music Camp at the Peace Garden on the Manitoba/U.S. border where she received the prestigious Distinguished Service Award for conducting and promoting band in North America. Other awards include the Faculty Association Excellence in Teaching Award from the University of Prince Edward Island.

Having appeared as a trumpet soloist and in professional ensembles across Canada, Wendy is a founding member of the brass quintet "Five of a Kind", and has played Solo Cornet with the Mill Creek Colliery Brass Band. She is the founder of Festival City Winds Music Society, a comprehensive adult community band programme which is comprised of three Concert Bands plus a growing series of classes and workshops.

Wendy is a clinician for Yamaha Canada.

Wendy currently teaches Brass Techniques and conducts the Concert Band at the University of Alberta. She teaches trumpet and wind ensembles at Concordia University College of Alberta, and is the Artistic Director and Principal Conductor of the Festival City Winds Music Society.

Ms. Grasdahl holds a Bachelor of Music degree in Music History from the University of Alberta, a Master of Music degree in Trumpet Performance and Pedagogy from the University of Calgary, and a graduate level Fine Arts Diploma in Symphonic Band and Wind Ensemble Conducting and Literature from the University of Calgary.

Taina Lorenz Turner

Passionate about all forms of music, **Taina Lorenz Turner** is an active member of Edmonton's community as a music teacher with Edmonton Catholic Schools, trumpet instructor, trumpeter and conductor. Taina is conductor of the ECS Junior All City Band, and co-conducts the Novice Band of Festival City Winds Music Society. She is sought as guest conductor and clinician for school bands in Edmonton and surrounding area. She actively performs with the University of Alberta Symphony Orchestra and Festival City Winds on trumpet, cornet, and euphonium. She has performed with Mill Creek Colliery Brass Band, the University of Alberta Symphonic Wind Ensemble and GMCC Outreach Jazz Band. She has done advanced studies on trumpet with Dr. Fordyce Pier, Wendy Grasdahl, and Rick Rangno. Her studies in conducting include: the Saito Method of Conducting with Wayne Toews, technique and repertoire with Wendy Grasdahl, and an upcoming Wind Conducting Symposium with the University of Toronto's, Dr Gillian MacKay in July 2009. Taina is in her second year of a Master of Music degree in Wind Band Conducting with Dr Angela Schroeder at the University of Alberta.

University of Alberta Department of Music
WIND AND PERCUSSION FACULTY

Dr Angela Schroeder – Director of Bands, Area Coordinator
Professor Wendy Grasdahl – Assistant Director of Bands
Taina Lorenz Turner – Graduate Conducting Assistant
Amy Beinert – Wind Studies Librarian

Applied Music Faculty

Flute – Shelley Younge
Oboe – Beth Levia
Bassoon – Diane Persson
Clarinet – Charles Hudelson, Jeff Campbell
Saxophone – Dr William Street
Trumpet – Alvin Lowrey, Russell Whitehead
French Horn – Allene Hackleman
Trombone/Euphonium – John McPherson, Christopher Taylor
Tuba – Scott Whetham
Percussion – Brian Jones
String Bass – Jan Urke

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